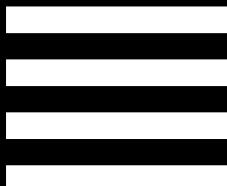


VISUALISING THE HOUSING CRISIS

FEBRUARY 2018

PROJECT DOSSIER



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FUNDING



FUNDING APPLICATION PICE / MOBILITY - ACCION CULTURAL ESPAÑOLA

THE CAGE: VISUALISING THE HOUSING CRISIS A workshop and public intervention with Julian Barón & IC Visual Lab

Short description

THE CAGE: VISUALISING THE HOUSING CRISIS is a collaboration between IC-Visual Lab, an independent non-profit organization based in Bristol and Julian Barón. This consists in a workshop to investigate the visual elements of the housing crisis currently happen in the United Kingdom. The workshop will run for four days and the material produced will be installed in the public space. As part of this we also host a public talk and produce a publication with the work produced during the workshop.

Description of the dates

The project will be delivered between January and February. The promotion of the workshop/exhibition will start in December. The workshop and installation will take place during the 22th, 23th, 24th & 25th of February. The urban intervention will open from the 27th and will remain in the public space until the next exhibition which still need to be confirmed. There will be an artist talk on the 22th of February at Arnolfini Contemporary Art Gallery.

General description of the event

THE CAGE: VISUALISING THE HOUSING CRISIS is a collaborative project between IC-Visual Lab, an independent non-profit organization based in Bristol (UK) and the Spanish artist Julian Barón. The project includes a workshop where participants will visually interpret different aspects of the housing crisis currently taking place in the United Kingdom. The participants of this four days workshop will be using archive materials, pictograms and text to create a series of art works to be installed in the public space. The exhibition will be hosted at «The BearPit» a public space coordinated by People's Republic of Stokes Croft (project partner) and it will be composed of 56 panels of an average size of two square metres with the artwork resulted from the workshop. As part of this collaboration, we will organize a public talk at the Arnolfini Contemporary Art Gallery in Bristol where Julian Barón will explain his trajectory as artist and educator in Spain as well as a publication including some of the artwork created during the workshop.

Venues / Partners

Arnolfini Contemporary Art Gallery
The Bear Pit Public Space
People Republic of Stokes Croft
University of West of England

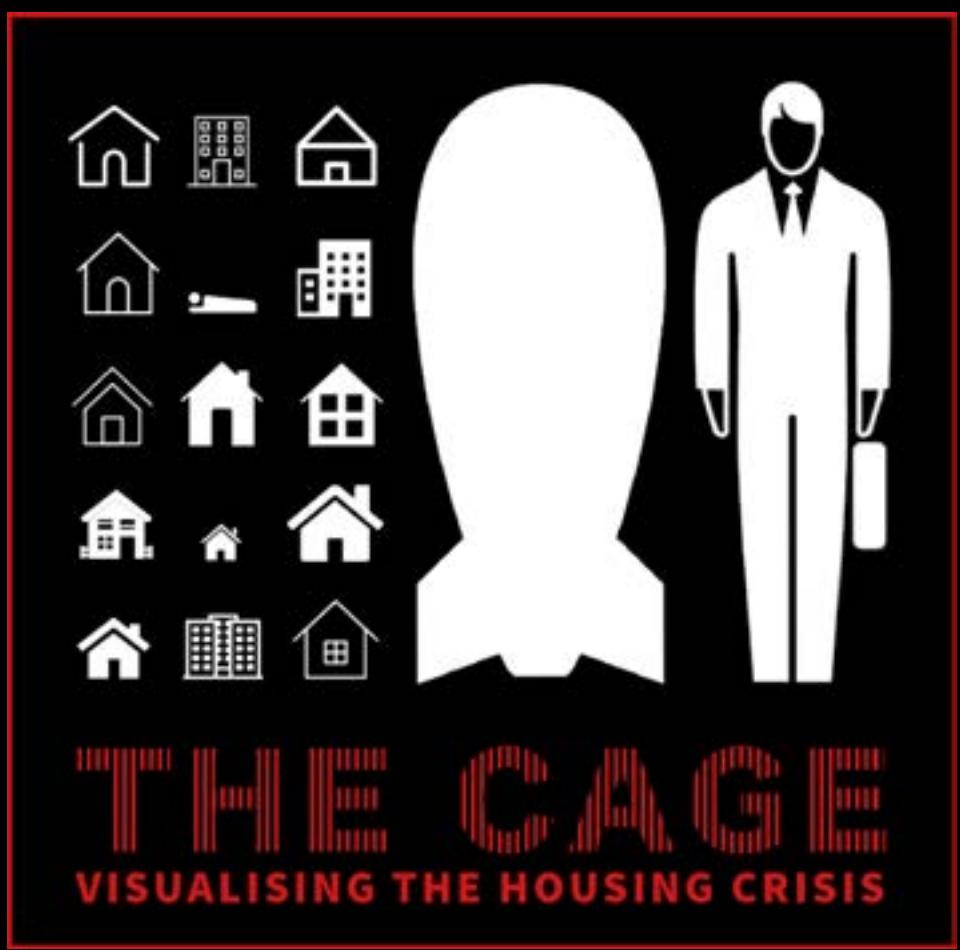
Summary of the activity in the past year

In 2017, IC Visual Lab has been hosting a regular programme of talks and workshops with visual artist in partnership with Arnolfini and the support of University of West of England. Internationally acclaimed photographers such as Rob Hornstra (NE), Juno Calypso (UK), Gemma Rose-Thurnbull (AUS) or Pete Brook (US)... delivered unique talks to hundreds of people in the city as well as educational workshops with up and coming practitioners and students.

Reasons to request the aid

To promote Barón's work and educational methodology to an international audience. For this collaboration, the amount requested will be used to match-fund IC-Visual Lab funding to cover the production costs of the urban intervention, the publication as well as contributing toward the travel expenses. PICE/Mobility grants will help us to make this collaboration successful extending the knowledge of Spanish photography to the British Audience.

CALL OUT



THE CAGE: VISUALISING THE HOUSING CRISIS FULL DESCRIPTION + INSCRIPTIONS

WHAT

THE CAGE: Visualising the Housing Crisis is a 3 days collaborative workshop + a public intervention in the public space in collaboration with People's Republic of Stokes Croft in Bristol. The workshop will be coordinated by IC-Visual Lab in conjunction with internationally acclaimed Spanish artist Julián Barón. This project is a collaboration between Acción Cultural Española (AC/E), Arnolfini and University of West of England.

HOW

“ A secure and affordable place to live is a basic human need. ”

During this workshop, participants will be asked to respond collectively to the current housing crisis in the UK by producing visual material resulted from applying various techniques of image manipulation, collage... They will also have to design a public intervention where all the resulted work will be displayed in the city of Bristol.

Workshop facilitators will provide an archive of images to work with during the workshop composed of photographs, archive images, pictograms, documents, film stills, books and magazines. Participants will also be able to contribute to this pool of images by bringing their own ones. We recommend you to bring between 20-30 A4 B&W images which should be printed out on a photocopier or a domestic printer (printing quality is not important). You can also send these images to the organisers before-hand for printing.

The final work will be displayed in the public space in a Bristol location. The location chosen will be relevant to the topic of the housing crisis providing the perfect canvas to showcase all participants responses. Location details will be given to participants once they signed for the workshop.

Furthermore, participants will produce an experimental publication (printed and digital) with an extended version of the works produced. Every participant will have a free publication at the end of the workshop. The organizers will also provide full documentation (images & a promotional video) to participants with the final outcome.

WHEN / WHERE

Public Talk /// JULIÁN BARÓN. "THE CAGE" /// 22nd February 2018 7pm at Arnolfini Dark Studio. (Free for ICVL members and workshop participants but attendance is not mandatory for them).

Workshop /// THE CAGE: Visualising the Housing Crisis /// 23rd, 24th & 25th February 2018
From 10am to 5pm at UWE Design Department at City Campus (Arnolfini)

Public intervention /// 26th February 2018. Times TBC
(Attendance for workshop participants is not mandatory)

WHO

This workshop is directed to photographers, designers, visual artists, students, lectures and general public interested in using graphic arts to respond to political issues.

FACILITATORS

Julián Barón
IC Visual Lab

BOOKING

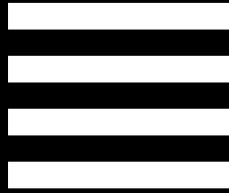
EARLY BIRD (Only available until 22nd January 2018 then full price will be £135)

£120 for 4 days workshop, publication and a ticket for the public talk. Limited Capacity.

BOOK NOW

If you have further questions please send us an email at info@icvl.co.uk

ARCHIVAL X-RAY



Visualising the housing crisis archive

- Aerial Photographs
- Photographs
 - Bad Houses (Acorn)
 - Participants photographs
 - Online Photographs
- Informs & official documents
- Advertising material. Property agencies
- Maps & graphs
- Newspapers
- Old books & magazines
- Pictograms
- Riot messages
- Text

THE COUNTDOWN



THE CAGE

The final countdown

GROUP TEAMS

- WALL DESIGN / PLAN
- SILK SCREEN ENVELOPES
- PUBLICATION

SUNDAY PLAN

- Intro text
- Reminders
- Personal quotes
- Bad Houses
- Children's view
- Homelessness
- The Cage / Money / Privatization
- RIOT messages
- Utopian Collage
- Credits and references

Publication index

- Intro text (to do)
- Reminders (edit and ideas for red input)
- Personal quotes (edit)
- Bad Houses (to do)
- Children's view (to expand bit more)
- Homelessness (to expand)
- The Cage / Money / Privatization (edit)
- RIOT messages (design)
- Utopian Collage (Edit and scan)
- Credits and references (to do)

Publication index

10-10.30 Intro

10.30 - 2pm Finalise Design / Finalise Content and edit / Screen-printing

2pm LUNCH

2.30pm - 6pm Finalising Printing for Book and installation

7pm Painting the Wall

Work schedule



VISUALISING THE HOUSING DYSFUNCTION by Colin Pantall & Stephen Monger

This book emerged from a three-day workshop with Spanish artist Julian Baron, IC-Visual Lab, and workshop participants. The workshop was held in the graphic design studios at UWE Bristol, and was a collaboration with: People's Republic of Stokes Croft; Acción Cultural Española (AC/E); Arnolfini; The University of West of England, and Arts Council England.

The brief was to respond visually to the UK housing crisis. The workshop was experimental and this book is experimental, formed from a collection of imagery contained in an envelope.

DANCING WITH THE ARCHIVE AND LAYING FOUNDATIONS

On the first day of the workshop, the housing crisis was explored through an archive of historic images picturing such topics as: the slum conditions of 1930s Wigan; the destruction of houses in World War Two; the construction (and destruction) of tower blocks; the sell-off of social housing; the cycle of housing bubbles; buy-to-let; the rise of 'Generation Rent'; and the culpable homicide of Grenfell Tower.

A talk by Acorn, the tenant's union and anti-poverty organising group, laid out a set of concerns that they see on a daily basis. Some of these concerns were also experienced by workshop participants. They consisted of: substandard housing; crowded conditions; failing to return deposits; the overlap of speculation and eviction; the human costs of lack of security, comfort, and sleep; and the physical and mental health problems that this creates for adults and children alike.

Four initial areas were collectively decided on to inform the production stage the following day. These were: Living Costs and Standards of Housing, Privatisation and Home Ownership, Tenant Identity, and Homelessness.

BREAKING THE GROUND AND CONSTRUCTION

The second day was about making visual work for the publication and enough to fill a 60 x 10-foot wall on Bristol's Stokes Croft, using photocopied imagery, computer generated text and created pictograms, collage and past-up, and screen print. Design concepts were produced and tested for the wall installation too.

The content of the work was about: overpriced rents, multi-occupancy housing, buy-to-let, sofa surfing, trust funds, hedge funds, second homes, holiday homes, empty homes, crowded homes, the homeless, the speculator, the carpet-bagger, the property developer, the estate agent, the London downsizer, the student flat and the overseas hedge-better. It was about the end of social housing and the boom in the bedsit economy; it was about family albums, real estate photography, planning images,

facadism, housing advocacy, Grand Designs, Shelter, and a Place in the Sun. It was Costa del Sol ghost towns and English gentrification.

It was also about numbers: 47 and 43 - the life expectancy of a homeless British man and woman; 234,000 - the average price of a home in Southwest England; 42 and 8 - the percentage of people who lived in social housing in 1979, compared to the percentage in 2016; 2 million and 5 million - the number of private landlords in the UK and the number of houses they privately let.

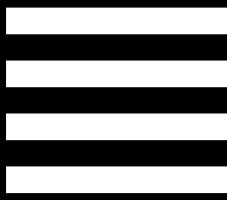
HARD REALITIES AND CUTTING THE RIBBON

The final day moved from content production to editing; making sense of the mass of visual ideas, images, statements and statistics; planning how to fill the wall with content that tied together, that posed questions, suggested answers and invited the viewer in; and producing the final publication.

The result is Public Art meets Democracy Wall, a collaborative and chaotic experiment in vocalising the housing crisis that affects everyone. It is no longer about whether you have a house - it's whether you have a roof, a room, or a bed. If you do, it's about the people that do not, the people you see rough-sleeping in every town in Britain on a scale not seen since the 1930s.

It is also about the lack of security for people who cannot afford to buy. It is about the constant moving and the disruption to work, to education, to growing up, growing old, or growing sick, that people now experience in a way that is the deliberate product of successive government's policy. This housing crisis is a politically made problem, one that we should take responsibility for. The solutions to this problem are ready and available for us, and that is what this publication is about.

TECHNICAL REPORT



THE CAGE: Visualising the Housing Crisis
PICE / MOBILITY - ACCIÓN CULTURAL ESPAÑOLA



IC-Visual Lab and Spanish artist, Julián Barón, designed this project to deliver a public talk and a collaborative workshop to produce an experimental publication as well as an intervention in the public space in Bristol.

This project is a collaboration between IC Visual Lab, Acción Cultural Española, Arts Council of England, University of West of England and People's Republic of Stokes Croft.

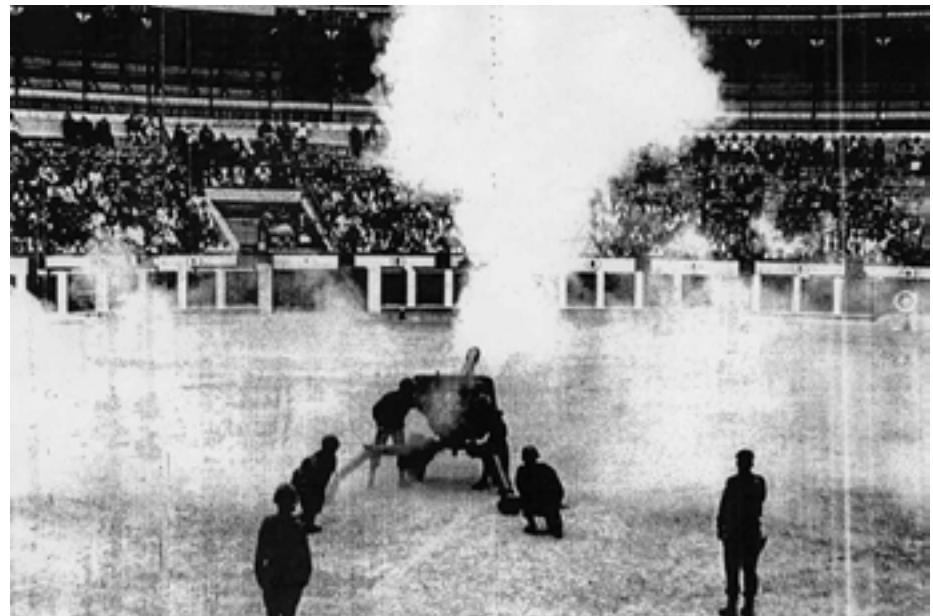
Activity Schedule



22nd February 2018 / 7pm at Arnolfini Museum
VISUAL REGIME / Artist Talk by Julián Barón

Julián Barón gave a public talk at Arnolfini, one of the most important cultural institutions in the UK, where he introduced his three main bodies of work: C.E.N.S.U.R.A, Tauromaquia and Los Últimos Días Vistos del Rey under the title of VISUAL REGIME.

In this presentation, Barón gave an in depth introduction to his photographic work, an insight into his creative process, as well as a the processes and techniques he uses. Barón also showed the films he has produced for Tauromaquia which triggered a great conversation with the audience during the Q&A.



23rd to 25th February / 10am to 6pm / Graphic Design Department / University of West England THE CAGE: Visualising the Housing Crisis / Collaborative workshop

THE CAGE: Visualising the Housing Crisis was a collaborative workshop aimed to photographers, designers and visual artists interested in socially engaged practices.

The workshop fee was £120 (Early Bird Fee), and the full amount was £135 including materials and lunch. Students from the University of West of England were offered free access and members from ICVL could enjoy a 10% discount.

The brief for this three-day workshop with Spanish artist Julian Baron, IC-Visual Lab, and workshop participants was to respond visually to a socio-political issue, the housing crisis in the UK. Through this workshop, participants had also the possibility of using visual materials from relevant archives in the country (Martin Parr Foundation, Archive of Modern Conflict, Bristol Maritime and Industrial Museum and Bristol Archives) to respond to a current socio-political issue while learning manipulation techniques to subvert official narratives and create new discourses that communicate the main workshop ideas. Furthermore, participants also contributed with their own photographic images, documents, graphic

materials... towards the collective archive.

The workshop proposed a horizontal structure where participants were active roles, empowered with tools and knowledge to direct the development of the outcomes. Alejandro Acín (IC-Visual Lab Director) and Julián Barón coordinated the team of participants to make sure the goals were achieved as well as to provide support in the design and production of the work.



Day 1. DANCING WITH THE ARCHIVE AND LAYING FOUNDATIONS

...the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.' - Jacques Derrida, *Archive Fever* p.17

The archive is a central part of this workshop, it has a unique character, a pluralistic archive composed of historical materials (eg. *English at Home* by Bill Brandt) but also contemporary ones (eg: *Property Investment* magazines and annuals), official and unofficial narratives, appropriated and original artwork. This constructed archive reflects our current relationship with images, our mission was to provide participants with the necessary tools to produce a visual response that is relevant to its context.

The housing crisis was explored through an archive of historic and contemporary images picturing such topics as: the slum conditions of 1930s Wigan; the destruction of houses in World War Two; the construction (and destruction) of tower blocks; the sell-off of social housing; the cycle of housing bubbles; buy-to-let; the rise of 'Generation Rent'; and the culpable homicide of Grenfell Tower.

One of the most important characteristics of this workshop was the involvement of a local organization

that provide support and services to people that suffer from various aspects of the housing crisis. Our partner organization for this occasion was ACORN Bristol, the tenant's union and anti-poverty organising group, that laid out a set of concerns that they see on a daily basis. Some of these concerns were also experienced by workshop participants. They consisted of: substandard housing; crowded conditions; failing to return deposits; the overlap of speculation and eviction; the human costs of lack of security, comfort, and sleep; and the physical and mental health problems that this creates for adults and children alike. This talk exposed the normalization of many of the consequences of the housing crisis but also allowed participants to personally relate to the issue that they need to respond to.

After a series of discussions and group dynamics, four initial areas were collectively decided on to inform the production stage the following day. These were: Living Costs and Standards of Housing, Privatisation and Home Ownership, Tenant Identity, and Homelessness.



Day 2. BREAKING THE GROUND AND CONSTRUCTION

The second day was about making visual work for the publication and enough to fill a 60 x 10-foot wall on Bristol's Stokes Croft, using photocopied imagery, computer generated text and created pictograms, collage and past-up, and screen print. Design concepts were produced and tested for the wall installation too.

Julián Barón and Alejandro Acín proposed a series of exercises where participants organised in couples had to select images from the generated archive and through a series of manipulative interventions they had to come up with new hybridized images. These images were starting to conform the pillars of our two constructions: the publication and the installation wall. Participants were simultaneously performing the role of the author and the spectator, a very interesting exercise that helped to

navigate the space of the publication and the wall while questioning if the content was a coherent response to the conceptual framework established on the day one.

The content of the work was about: overpriced rents, multi-occupancy housing, buy-to-let, sofa surfing, trust funds, hedge funds, second homes, holiday homes, empty homes, crowded homes, the homeless, the speculator, the carpet-bagger, the property developer, the estate agent, the London downsizer, the student flat and the overseas hedge-better. It was about the end of social housing and the boom in the bedsit economy; it was about family albums, real estate photography, planning images, facadism, housing advocacy, Grand Designs, Shelter, and a Place in the Sun. It was Costa del Sol ghost towns and English gentrification. It was also about numbers: 47 and 43 - the life expectancy of a homeless British man and woman; 234,000 - the average price of a home in Southwest England; 42 and 8 - the percentage of people who lived in social housing in 1979, compared to the percentage in 2016; 2 million and 5 million - the number of private landlords in the UK and the number of houses they privately let.

We use xerography as the main printing technique allowed to treat all the materials in the same way. The production tools were also hijacked to further experiment with the images.

The photocopier becomes a homogenizer that washes out the glamour and original function of images which become parts of a new discourse. Remixing images was a creative technique used by participants that forced them to overtake the visual relation between the original and its copy. The photocopy in this case, has function as participants' political tool.



Day 3. HARD REALITIES AND CUTTING THE RIBBON

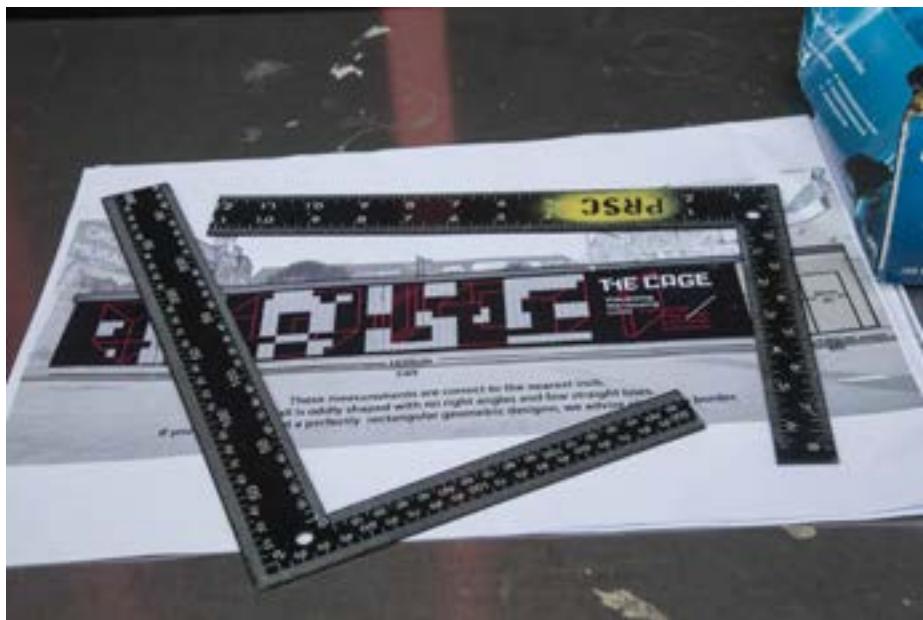
The final day moved from content production to editing and sequencing; making sense of the mass of visual ideas, images, statements and statistics; planning how to fill the installation wall with content that tied together, that posed questions, suggested answers and invited the viewer in.

Participants inhabited the chaotic sea of images created the day before to make sense and start articulating a discourse by using editing and sequencing techniques. They were in tune with each other, shared a collective vision which was nurtured from the beginning of the workshop but they also learned to respect the differences between the way each of them understand and feel images. The resulted outcomes highlighted the energy and intellectual solidarity present throughout the workshop.

The result is Public Art meets Democracy Wall, a collaborative and chaotic experiment in vocalising the housing crisis that affects everyone. It is no longer about whether you have a house - it's whether you have a roof, a room, or a bed. If you do, it's about the people that do not, the people you see rough-sleeping in every town in Britain on a scale not seen since the 1930s.

It is also about the lack of security for people who cannot afford to buy. It is about the constant moving and the disruption to work, to education, to growing up, growing old, or growing sick, that people now experience in a way that is the deliberate product of successive government's policy. This housing crisis is a politically made problem, one that we should take responsibility for.

At the end of these three days, workshop participants had produced and designed the content for the publication as well as the content that will be displayed on the wall. The production of the publication (edition of 125 copies) will be finalised and distributed by IC-Visual Lab and Julián Barón after the workshop.



This project allowed IC-Visual Lab and Julián Barón to define and strengthen a unique work methodology based in the activation of photography archives (officials and unofficials) to respond collectively to current socio-political issues and create outcomes that are displayed in the public space as well as in printed matter. We believe that part of the changes required in today's world comes from a reflection and understanding of the images from the past, therefore we believe in the activation of visual archives to envisage possible future scenarios that we may face as societies.

Considering that the majority of photography workshops currently offered in the United Kingdom, or even around the world with a few exceptions, are targeted to photographers as individual authors, our collective approach has been a stepping stone for some of the participants to understand that collaborative approaches are also an opportunity to develop fruitful and rich creative experiences, but also where participants feel invested in their final outcomes as well as embracing its pluralistic voice as a advantage rather than an obstacle. Participants also remarked the importance of these collaborative workshops to create critical and thinking spaces for discussion where changes could take place. For us, this makes the whole experience a real success.

As Bruno Munari said "Culture today is becoming a mass affair, and the artist must step down from his pedestal and be prepared to make a sign for a butcher's shop (if he knows how to do it). The artist must cast off the last rags of romanticism and become active as a man among men, well up in present-day techniques, materials and working methods. Without losing his innate aesthetic sense he must be able to respond with humility and competence to the demands his neighbors may make of him." We would like to add that we must be prepared to work together, to collaborate and to share knowledge and skills because when a group of multi-disciplinary people work towards the same outcome and with the same mind-set, their

achievements happen faster, their understanding of the research topics is deeper and their creative responses become richer. The role of the single author becomes inefficient when we need to respond to topics that require urgency.

Bristol, considered the capital of street art in the UK, where one of the partner organizations, People's Republic of Stokes Croft, function as a active player in this field. Chris Chalkley's feedback, PRSC founder director, was very positive saying that our public intervention had a unique character and was very different to any other intervention they have had in the past. They also acknowledged the engagement of participants with an important socio-political issue and value the role of artists as a triggers of change.

After a series of conversations taking place after the workshop between IC-Visual Lab and Julián Barón, the idea of developing the experience of this workshop into a long-term project has appeared. This workshop has activated a common ground between Julián Barón and Alejandro Acín (IC-Visual Lab) to continue delivering similar educational experiences.

Therefore THE CAGE has now become a project on its own that provides photo-activism portable workshops around the world. THE CAGE will have its official base in Bristol and People's Republic of Stoke Croft & University of West of England will be official partners in future editions. The idea is to turn the three-day workshop next year into a short term course over a month with guest speakers and other partners.

THE CAGE will developed three lines of investigation:

VISUAL RESISTANCE

Visual resistance in terms of cultural appropriation, in which people take everyday images out of their normal context and integrate them into style to create new resistant and subversive meanings. We are interested in challenging the visual normalisation of capitalist systems by appropriating its images to redefine discourses of progress by a series of visual actions.

VISUAL RESILIENCE

Resilience is defined as an individual's ability to successfully understand and use images in the face of social disadvantage or other highly adverse conditions. Adversity and stress can come in the shape of political problems, housing problems, or workplace and financial worries, among others. Visual Resilience is a process, rather than a trait to be had. It is a process of individuation through a structured system with gradual discovery of personal and unique abilities to be shared with others.

VISUAL ACTIVATION

To activate is to set in motion, 'to organize or create,' to stimulate activity in another organism, to cause energy, to create activity, or to ignite change. A visual activation is a transitory experience that shifts someone from one state of being to another after a collaborative learning experience; it pushes or provokes a reaction

or action rather than encouraging or allowing for a sedentary or non-implicated state. Visual Activation is about creating a space for a person to reach an activated state of critical knowledge growth or intrinsic change, based on an interaction, and often as a result of participating in an collective experience designed with an intent to create visual change.

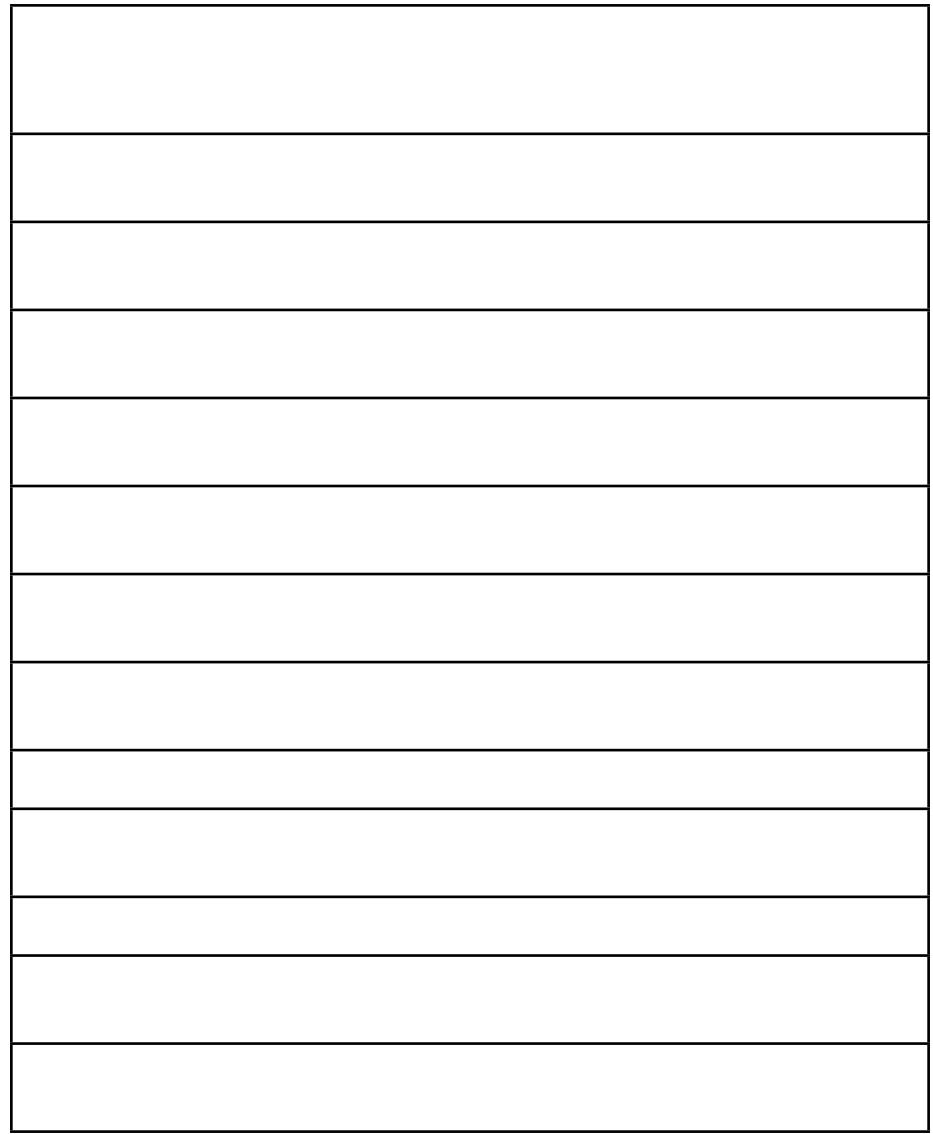
THE CAGE will also continuously challenged the idea and meaning of archives putting them at the forefront of this educative experience. Everytime THE CAGE delivers a workshop, our team will build an archive composed of official and unofficial materials, personal and appropriate content from participants as well as providing an opportunity for local activist organizations to activate their own visual archive and put them into play.

THE CAGE has already been provoked interest in two festivals, one in Nepal and one in Canada, to potentially deliver a 2 weeks workshop to produce a publication and a public installation in October 2018 and July 2019 respectively.

Finally, we would like to thank Acción Cultural Española for collaborating with us in the delivery of this project, and we would like to sustain this collaboration during our next development stage where we will situate THE CAGE, as an innovative international arts programme leaded by Spanish artist, Julián Barón, and UK based Spanish Cultural Agent, Alejandro Acín.

Budget

TOTAL = £1040.04



26th February / 10am to 7pm / People's Republic of Stokes Croft / Final Installation

During the last day, all the participants met at People's Republic of Stoke Croft (PRSC), a socially engaged organization that provides opportunities for creatives to produce work in the public space in Bristol.

Chris Chalkley, PRSC founder director, introduced the organization to Julián Barón and workshop participants. After this, participants got their working uniforms and tools and started preparing the surface to install the work. The installation brought the attention of local passersby and participants had the chance to explain the project directly to them. After a long day of work, the mural was finally installed. This exhibition is on display until the 27th of March.

Participants and attendance numbers

Public Talk: 36 people

Workshop: 12 participants (6 people from general public & 6 people from University of West of England)

Exhibition: Average of 250 people per day over 30 days = 7500

Media coverage and social media Dossier (Complete with A4 extracts)

Arnolfini <https://www.arnolfini.org.uk/whats-on/artist-talk-julian-baron>

Ujima Radio. <http://bcfmradio.com/olb>
22/03/18 Jump 37min 40sec

PRSC Blog <https://prsc.org.uk/outdoor-gallery-the-cage/>

Colin Pantall blog <http://colinpantall.blogspot.co.uk/2018/02/julian-barons-bristol-workshop.html>

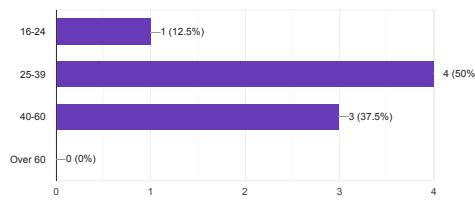
MA Graphic Arts (University of West of England) <http://www.withnoroof.com/?p=2828>

FEEDBACK

23

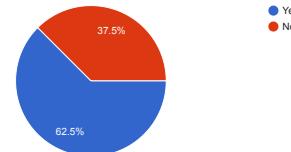
Age?

8 responses



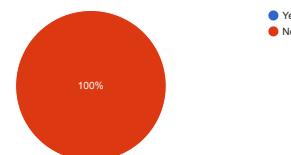
Have you ever been to an event by IC Visual Lab before?

8 responses



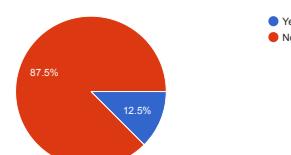
Have you ever been to a collaborative workshop about visual archives?

8 responses



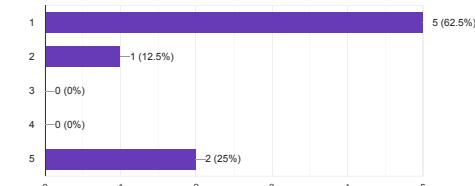
Have you ever been to a collaborative workshop about the housing crisis?

8 responses



1) What is your overall assessment of the workshop? (1 = excellent - 5 = insufficient)

8 responses



2) Which topics or aspects of the workshop did you find most interesting or useful?

8 responses

Collaboration

Collaboration

The bringing together of different experiences, ideas and mediums in the production of something new.

Discussion with Nick (Acorn) and collaboration with Julian, also being thrown in with a group of people with such varied backgrounds/interests and working creatively over a short timescale.

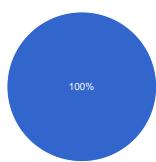
Collaborating with people from different creative fields

Opportunity to collaborate with different practitioners on a project for a local community.

Working in such a self-directed way with a diverse bunch of people, especially given such great resources.

3) Did the workshop achieve the programmes objectives?

8 responses



● Yes
● No

If no, why?

0 responses

No responses yet for this question.

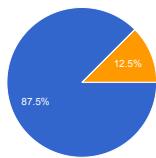
What knowledge or information do you feel you gained from participating in this event?

8 responses

Trust, empathy and teamwork
The medium of photography can be enriched if it can look outwards.
Seeing how others worked together
Collaborative working
The true scale of the UK housing crisis, and the lack of understanding from the government
Insight into issues addressed and workshop metroglogy
Deeper understanding of the housing crisis.
Red gaffatape doesn't stick well in icy conditions :p

Do you think the ideas discussed within this workshop were relevant to society, or could contribute to positive change within society?

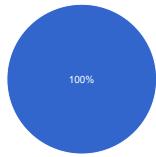
8 responses



● Yes
● No
● Maybe

Did the workshop meet your expectations?

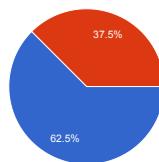
8 responses



● Yes
● No
● Somehow

Will this experience be useful in your future work?

8 responses



● Definitely
● Mostly
● Somehow
● Not at all

How do you think this workshop could have been made more effective?

6 responses

Having more days for work

I think the guest artist could have lead a bit more, or taken the role of art directing further.

I think it was highly effective as it was. The only thing I might change is to add some time at the beginning to maybe introduce ourselves and our work so that we are familiar with each attendees skill sets and styles.

Maybe with more participants, more ideas could have taken place

Maybe a little more time to create final mural

One additional day for putting together the installation.

7) Comments and suggestions (including activities or initiatives you think would be useful, for the future)

4 responses

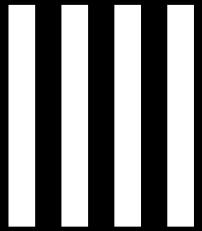
Go Ahead!

I would love to come to more collaborative events. It's interesting to share ideas and see how others work. I loved that the output was a positive message to the community.

Guest talks, book making workshops

Many thanks for putting it on!

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